M2506
Wednesday December 18, 1974
Barn
Seminar Series, tape 7 of 8

Mr. Nyland: Is there any hum?

Ed: No, it's very good. There's some, what the British call 'dirt.'

Mr. Nyland: Dirt?

Ed: A lot of hash.

Mr. Nyland: All right. All right. We'll let it go at that.

Yah, what will we talk about. You know, this is number seven then, and don't you people forget what I suggested last week: Whenever you read All and Everything and you come across any kind of a quotation or so—I said, something you could quote regarding Work itself—you have to copy it. Now the next meeting, we are really in a holiday season, aren't we. No meeting next week. That's Christmas day, you ought to be home with your family. And the week after that is New Year's, isn't it? Also a bad day. It could be a good one [chuckle]. Well, by mutual consent we won't have a meeting then either. Then we postpone meeting eight until the first week, let's say, in January? Is that all right for all of you?

Several voices: Yes.

Mr. Nyland: It'll be better. It'll give you a little longer time to think about it, and maybe in that time you will find perfectly good reasons why we should continue. But, I assure you right now that we won't. Eight is a good number. There is enough information on any of those cassettes that you can still listen to, and I think you also need some time to digest. Even theoretical knowledge has to be digested. It gets into your brain, it gets mixed up with a lot of other thoughts and interpretations and associations, and it will take a little while before it gets clear, that you actually know what is meant by the different terms we use for Work. So it's quite all right that you have a little time and then maybe after that, sometime in the near future, we can

have another meeting every once in a while for those who really want it. Of course it's quite obvious that you will have to go to the Wednesday meeting. Moreover, you can come to Thursday and Saturday, so it is not that bad. I think that these little Seminar meetings have helped here and there, at least it has been fun.

So this being number seven, it's a very special one, isn't it. Maybe you have prepared seven questions—each one of you—wouldn't that be nice. Who has a question.

Jerry Weser: Mr. Nyland?

Mr. Nyland: Yah.

Jerry: There's a chapter in All and Everything that I've ... that is very useful to me and that I read and re-read, and it's the Law of Falling. I've looked in the Index to find a tape to see if you would speak of that further, and...

Mr. Nyland: Which chapter is it?

Jerry: The Law of Falling.

Mr. Nyland: Oh, yeah.

Jerry: And I couldn't find anything where you spoke of it. And for me this is ... what is within that chapter is something I feel like that I can use in a very daily way in helping me to understand, uh, what I go through and what happens.

Mr. Nyland: Well there's no reason why you shouldn't use it, if you can. You don't want me to explain it, do you? There is a certain form and sequence in All and Everything. There is a chapter even devoted to that at the end ... towards the end. It simply means that there is a gradual building up of the ideas, and one idea follows another when that idea can be explained by the usage of that what has preceded. In a general way there is almost like a short résumé of the totality of the book, and then comes the First Descent. And then of course it is six Descents, and then several other enlightening chapters on certain subjects.

But again, the form and sequence; the form in which it is put and the sequence of the different chapters, we assume that that what is written or said in a later chapter can really only be understood by being acquainted with the beginning. I would not, at the present time, single out a certain chapter. It may appeal to you, but you have to take the totality of *All* and Everything, otherwise you don't get really what you need. Many times that what you feel is useful to you, is perhaps exactly that what you don't need.

Jerry: How can I discover when that point arrives.

Mr. Nyland: How often have you read the book.

Jerry: I'm reading it for the fourth time now.

Mr. Nyland: Fourth time.

Jerry: Yes, sir.

Mr. Nyland: Then you are at liberty to read any chapter you like.

Jerry: Well, I'm finding chapters that are particularly useful to me. I seem to get more and more out of it.

Mr. Nyland: I think that's right. So, simply consider the chapter that is useful.

How to get more out of it, you asked? Was that your question?

Jerry: Yes, I'd like to...

Mr. Nyland: By Working. By making the receptacle more sensitive. A person, when he Works, changes. He becomes more perceptive, and also will have more insight. And therefore when you read All and Everything at different times after you have finished with the 'three times' so-called suggestion, then I think that at certain times in your experience certain chapters will start to stand out and other chapters perhaps have to wait, and maybe many years will go by before they start to have a meaning. And in a general way, I wouldn't worry about it. Whatever there is that you can use at the present time, simply use it. And Work more and more, because when you do Work you will change. And because of the change you will be, as I say, more perceptive, more open, more sensitive, more seeing things where you didn't see it before. In a general way, you might say, your spiritual 'eye' will open more and more.

Who has questions.

Peter Luborsky: Mr. Nyland?

Mr. Nyland: Yah.

Peter: It's Peter Luborsky.

Mr. Nyland: Yes, Peter.

Peter: You've talked about deepening feelings into an emotional state. Could you tell me how to begin that process?

Mr. Nyland: You know what a feeling is?

Peter: Yes.

Mr. Nyland: Do you know when you use it?

Peter: What do you mean, 'use' it.

Mr. Nyland: I mean, feeling is something that is a certain state which can be used in an expression. An expression many times is a form of behavior, it can also be an intellectual expression—a hunting for certain words, or trying to find out from your memory what you know you must know, and you don't know it. A feeling can be used to apply it in such activities. If you talk, you can use your feeling to change your voice, can't you?

Peter: Uh-huh.

Mr. Nyland: If you shake hands, you can have feeling in your handshake. If you look at someone, you can look at the person with feeling, even if you don't use words. And particularly with animals it is a very lovely thing to do. How much of your feeling can you express at the time when you are in front of a little animal—and, let's say, a pussycat is looking at you, and what are you going to do with his eyes. Or, how are you going to affect such a little animal when he is playing and clawing you a little bit, and then you say, in a very strange kind of a tone, "Don't do that to me."

Feeling is expressed so many times in a person's life, otherwise it would become too monotonous. I think it is one of the reasons that feeling exists. Because the mind by itself is terrible—coldness, absolutely no convincing in it than only a certain logical way of expressing things which at certain times can lead to a great deal of clarity, and with clarity there can be enjoyment. But, you see, that in order to give more substance to a mind and intellectual processes, you have to use your feeling also to express your appreciation of a thought in the way, then, that you become ... and you 'enjoy' it, I say.

But, use your voice. It's much easier. Start by saying different things in a different tonality. See if you can speak with your voice from different parts of your mouth, going all the way down to your throat. See if you can actually speak from your chest. For instance, if you want to punish a little child you speak, as it were, from your 'heart,' but you make it emphatic enough, that it has enough bass notes in it to make it sound correctly. And usually when you do that, it's a little different, when the child is not used to it, to have something then conveyed to him or her in a certain way that you mean it and there is no maybe about it.

In a conversation with people, change the tone of your voice many, many times. That's quite obvious. You already do it naturally. If you want to be convincing you emphasize, and sometimes when you want to let it sink in you stop in order to give the feeling a chance to start to function. Because during the time that there is a pause, there is of course no intellectual

communication, but you hope that there is a possibility of a feeling extending from that what you have said, and then reaching a person who has been listening to you.

I think it's-quite obvious, you know. See if you can have a wide octave .. and perhaps two and, if you can, three octaves in the tones of your voice. Compare it with the piano. If you sit at the piano and you sound a note—low ... lower 'Do,' for instance, and then the middle and the higher one—see how far your range is. What is the flexibility of your voice. To what extent are you in command—when you want to say it in a certain way, that you actually can express it in the way you feel it, and perhaps even the way you hear it already in your mind's ear.

Make many attempts with the changing of the tone with different people. And particularly when you are by yourself and you study a role of having to, let's say, 'perform' and you want to talk like Hamlet, or maybe you talk like somebody else in a play that you have been doing. See how much you can have a soprano voice, a voice which changes, of course, depending on the age of the person and then naturally takes on already a little bit more feeling or less feeling. The voices of little children are much more metallic than the voices of a grown up person. And a person who has lived a great deal and has had a lot of experience—he can really speak, and he has a variety of different ways of forcing the air through his throat, and many times you really can feel it that way—although in this way the word 'feeling' is not used rightly, you can sense it.

Will you try?

Peter: Yes.

Mr. Nyland: With different people it's easy, afterwards you can try it with the same person in different ways, and after that you can try it with people who are not used to it, who might even judge you in a certain way which is quite unexpected. Those are three possibilities of Experimentation.

All right?

Peter: Yes, thank you.

Mr. Nyland: Good.

Josie Schwarzbach: Mr. Nyland?

Mr. Nyland: Yah.

Josie: This is Josie. Um, how can I understand what is my personality and what is my essence. Like, in my behavior every day.

Mr. Nyland: You are now here, that's your personality. When we talked about deepening the

voice or a feeling, it becomes more essential. You know for yourself what is more essential. Certain things that you feel you don't want to forget, of course become more essential. How to go deeper within oneself when you actually keep on repeating the same phrase, it depends entirely on how much force you want to put into it, and how much actual sound. If it becomes convincing, of course it comes much more from your essence.

And in general I think there is really no difference between the periphery and that what is essential; because you don't know where one goes over into the other, but you do know that the further you go within, the more essential it will become and the question, therefore, of measuring essentiality can only be done in relation to superficiality. And you know well enough that when one is superficial on ... and you want to change it and make it more emphatic, or that you for yourself say it's more 'believing' of that what actually can touch you more or can touch someone else, you change your whole posture sometimes in becoming more essential, you see.

But there is no sharp line. There is no demarcation. It goes over into the other. I've compared it, I think the other day, to an artichoke or some kind of an onion. There is no ... you don't know when you reach the kernel—although you do know it at a certain time ... and that where you came from is of course less essential, where you are going to becomes more essential—until you reach the real center.

All right?

Josie: Yes.

Mr. Nyland: Personality is what we are, about ninety percent. Some people have a little bit more of the essence, but it's really very seldom that it is used. So seldom. Many times the words we use and the way we converse, is quite flippant. Only when you become interested in it—that is when there is an interest which comes from your feeling—then you're willing to put a little bit more essential value, or emphasis somehow or other, for yourself. But then either it engages you, or you wish the other to be affected.

Change it during the day. We used to say in the olden days when we 'really' meant it—talking about Work—and then probably saying something as criticism to someone else and saying "*This* time I'm speaking from essence." [laughter]

Yah?

Lori Dewar: Mr. Nyland?

Mr. Nyland: Yah?

Lori: It's Lori.

Mr. Nyland: Who is it?

Lori: Lori.

Mr. Nyland: Lori. Yes.

Lori: The experience that I had this week was what you suggested last week: was that the experiences that I was having I knew that they weren't Work. And I'd like to know now how I can introduce Work.

Mr. Nyland: But it is so simple, isn't it. Work means that I'm engaged with Objectivity somehow or other. If that doesn't enter, then of course it isn't Work. So I continue with what I do as a personality—just behaving, even perhaps even a little bit more essential, nevertheless quite unconscious. I want to introduce something that starts to go in the direction of Consciousness. I say what is 'in the way' is really that what I now selfishly wish for myself, that I wish to describe in certain terminology of a liking or disliking, and that what is very much affected by all associative forms of thinking. So those are the difficulties, you might say, that I have to 'overcome,' but I also want to make sure that if I can overcome them that there is something else that can take the place of them. So I'm not going to give up something that I now am attached to, unless I know that there is a good substitute that I want to be there.

So, now I sit and I have a conversation with someone and I talk. Now, what will I do in order to introduce Work. The very fact that I happen to sit and that this personality is talking, and I would like to introduce an Objective something which is not my own but can become my own. Because all I have is subjectivity, practically, and I wish now an Objective something. I call it a 'faculty,' because it has a chance for growing up more and developing. I don't call it as yet an 'I', because I don't know very much about the functioning of an 'I'. But I start with my ordinary life and start to consider it. I start to consider the fact that this body, of course me, is talking. At the same time I say, while it is talking is there any chance for something else Observing me. Or to say it a little differently: Is there anything in what I am saying that there is an attachment within myself towards that what is the expression of myself, I first want to make sure that that what I can say I need not say either—that I'm not particularly attached to wanting to say it. When I become that free from myself I already have no desire to like it or dislike it, so I eliminate already a great deal of the feeling which otherwise might enter into any 'Observation,' as it were, of that what is my manifestation.

Now, I also want to make sure that that what I'm saying is not only clear but is really based on a fact itself—without any associations of previous facts—and so I say very simply "This body is sitting," and at the present time something is saying that. What actually is saying it, is something within me. And without defining that as yet as an 'I', I simply say it becomes the beginning of an Objectivity, because I now wish to introduce an Objectivity into a state of my own subjective functioning.

Sometimes, Lori, simply sit and close your eyes and see if there is something that could be Aware of you, very simply as a body sitting. No description; just the fact of, sometimes we say, of Being. No embellishments, no translation into any kind of category. No wish for any association of the past or even any association of that what is going to happen. To live as much as one can in a moment of existence, will already introduce a characteristic of Objectivity.

Yes?

Lori: I experienced something very similar to that when I was attempting to be very simple in the morning.

Mr. Nyland: Then continue with that, Lori. Don't start to question it.

Lori: Okay.

Mr. Nyland: All right?

Lori: Yes.

Katha: Mr. Nyland?

Mr. Nyland: Yah.

Katha: This is Katha. I'm confused about the part that registration ... or when a registration takes place. I know that the ABC is an Observation process, and it seems that... Does it go over and become something that also registers your existence?

Mr. Nyland: No. The question is: What do you understand by this whole functioning of an Observation process.

Katha: Well...

Mr. Nyland: In an Observation there has to be something that is—if you compare it to a telescope—something that is an observer, and there is an object for observation. The observer and the observee and the telescope. So, how does a telescope see an object. The observer sees that object in the telescope. It's some kind of an object, and whatever there is as light but reflected by the object, goes through the telescope and reaches the ocular, and then the eye of the

observer starts to register in the retina and is carried over to the brain and then becomes an object, sometimes known, sometimes not known.

You see?

Katha: Uh-huh.

Mr. Nyland: The registration takes place as soon as it reaches your eye and then goes to your brain.

Katha: Uh-huh

Mr. Nyland: Now sometimes we say, in the question of Awareness, that that what actually could reach my brain, could reach it much more direct instead of through my eyes. And when I try to consider this whole question of Awareness, I say I really don't need anything of my thought process, I don't need anything of my five sense organs. An Awareness for me is a fact which immediately becomes known to me. When I sit and close my eyes something in me is Aware, and there's no particular process. So the registration is not by means of something that I now have. The Awareness means it is registered almost immediately in that what is the Observer. So something in one is Observing in that sense, that means becoming Aware of me as an object; so that what has to be recorded is the object and that then, having a certain property and where the Awareness is sensitive to such properties, the Awareness carries it over to this Observer, which I call an 'I'.

The fact, now, that this Observer is at the other end of the telescope and Awareness is like a telescope and the object is me, as soon as that what is me reaches, through Awareness, the Observer, the Observer notices it; and in the process of Awareness the Observer registers it as truth, as Objective, as an Objective statement of the existence of me.

The purity of the registration will indicate how Objective it is. You see, you don't feel any difficulty in that kind of registration. Registration is only another word for 'to come to your notice.' In this particular case we want to make sure that the 'coming to notice' is a little different, because noticing is usually associated with any kind of a form of thought. Awareness is also associated with a form of mental activity, but not defined by a thought or a feeling. In other words, an Awareness as a process is much more pure than a noticing.

Yah? Does that give difficulty?

Katha: No.

Mr. Nyland: Okay.

Katha: Thank you.

Mr. Nyland: Okay. Because you brought it up the other day also, more or less I thought. Okay, as long as it's clear.

Yah, who?

Joe Berte: Joseph Berte.

Mr. Nyland: Yes.

Joe: Uh, I want to get this clear for myself. Sometimes when I make an attempt I get an overwhelming surge of energy that comes past me. And it's like, uh...

Mr. Nyland: Where does the energy come from.

Joe: It comes up as I make an attempt or when... I really can't tell, Mr. Nyland. When I make the attempt... For instance yesterday when I was home, uh, I knew that it was the right time to Work at a certain moment, and what I did was I poured hot water in a glass and I tried to have an Observation.

Mr. Nyland: Yah, why. Why hot water.

Joe: Well, as soon as it came over me, like something came over me, I just had to Work at that moment, and that was what I was doing at the time—I was making some tea.

Mr. Nyland: I see. So the hot water had nothing to do with it. [laughter]

Joe: No.

Mr. Nyland: Well, when you mention it, you know.

Joe: Yes, I just ... I just, uh ... I continued. I washed ... started washing dishes after I...

Mr. Nyland: Yah. Now, what was, now, the Observation—as a registration the way we now talked about it. What was that. The fact that you were doing these things?

Joe: No. It was...

Mr. Nyland: What.

Joe: I guess it was...

Mr. Nyland: Huh?

Joe: I guess it was just the registration of my body.

Mr. Nyland: Yah. You existing, right?

Joe: Yeah, but I was wondering where that surge of energy comes from. Is it because...

Mr. Nyland: Because you wish to Work. In that you have now enthusiasm that becomes apparent whenever you put it to practice, and whenever that practice might lead to an

Observation which you consider is useful and also good—that is, that it is in accordance to the rules—you become gratified.

Joe: Is that Work?

Mr. Nyland: No, it is a result of Work. When you experience Work, Work becomes a part of you. Even if the 'I' is functioning in an Objective sense, it still will give you information which you can use. And the fact of receiving this information in accordance with the new, Objective way of receiving it, will give you satisfaction because you attach to that already the kind of value that later on it can be useful to you for your growth. All of that engages you, of course, unconsciously; and you have a feeling about doing a task like that well, and then the satisfaction you have when you really make an attempt and to some extent even you experience that Awareness as taking place.

If you say something to someone and you happen to have the right phraseology, the right kind of a word, the right kind of tonation and the right kind of a time when you say it, there's a little satisfaction connected with it. Not necessarily praising yourself, but feeling quite happy that you had the right word at the right time. Sometimes it sends through you a certain current of that satisfaction.

Joe: Is that a good direction to go?

Mr. Nyland: Why not. It won't do any harm. The emphasis was on the attempt of Work. The more you made that real Work attempt—that is, that it was an Observation process which was Objective—it doesn't matter what happens to your body afterwards. It may mean to some extent a little loss of energy, and sometimes you start to glorify in it a little bit too much and you fall asleep in that because then you are not Working at all. So from that standpoint you can say "I don't want to waste any energy in the direction of unconsciousness when I make an attempt to become Conscious," so maybe I don't allow the satisfaction and you say "If I now have a gust of that kind of emotional energy going through me, I ought to be able to use it for a purpose of Consciousness."

Joe: Yes, Mr. Nyland.

Mr. Nyland: You can do it.

Joe: Yes. I want to explain that I...

Mr. Nyland: But don't get too fussy about it.

Joe: No. I just wanted to say, after that it brought me back again to what I should be doing again,

back to my aim, and I just...

Mr. Nyland: Yes, that's all right, but then again the thought of bringing you back to your aim is an unconscious one.

Joe: It is an unconscious one?

Mr. Nyland: Yah. The thought about Work is always unconscious. Work itself is the only thing that becomes Conscious—in connection with Awareness and an 'I'. Any kind of a thought about it does not belong to Work—that is, it is not Work. It belongs to it because it *concerns* Work or you happen to have a thought *about* Work, which is right.

Joe: Yes. And when it's Conscious, it's the experience that you get from it that gives you the true knowledge ... that it gives you knowledge of yourself.

Mr. Nyland: It gives you a knowledge of yourself, and those are the facts you can use. Because they become the true facts about yourself, and when one is interested in real self-knowledge you want to have that knowledge actually, as a fact, defined as something that cannot be further questioned. So the more you get pure—and we sometimes say 'absolute'—facts about oneself, the better it is for me if I want to use it afterwards for, as we say many times, wanting to 'build' something from facts which are now absolute.

Joe: I understand.

Mr. Nyland: You see, we talk about making a foundation. The foundation belongs to the building. It is not the building itself, but it is something that is within my means when I live on this Earth in a certain way, and I want to make sure that the foundation on which I will build will be solid and firm—like a 'rock,' as it says in the Bible. And therefore the whole question of the accumulation of many facts about myself, is to have the real truth about that what I am in reality so that afterwards I can use that for the building, as we say—and I explained last time—a building a 'Kesdjanian' body, in the terminology of Gurdjieff.

You see? But when you have a foundation and you accumulate such facts about yourself, if every once in a while you stand apart from it and look at it and you say, "Well, it's wonderful, it's coming, my solidity is growing," I think it's perfectly justified.

Joe: Thank you, Mr. Nyland.

Mr. Nyland: All right.

Jim Thomas: Mr. Nyland?

Mr. Nyland: Yah.

Jim: Jim Thomas.

Mr. Nyland: Yah.

Jim: At what point does...

Mr. Nyland: Do we always have the same kind of people who ask the same kind of questions? I said the other day—didn't I?—I expect really everybody to be able to say something. Now, all right, Jim.

Jim: At what point does the Observing faculty become an 'I'.

Mr. Nyland: Oh, simply by practice. I think you will know when there is an 'I', and not a faculty. I think the difference is really that when I want to have a faculty which is not used to the functioning in a surrounding of unconsciousness, as soon as it feels that it is more constantly fed and that it has within itself the possibility of furnishing its own life, it becomes more and more solid in itself and then there is a point in which this 'I' starts, as it were, to 'take over' in name, because an Objective faculty is not subject as much anymore to having to create it all the time.

In reality there is very little difference. I start out with one brick and you can ask me when does the brick, when I use more and more bricks, become a wall, I don't know. It's the same question as, how many sheep should be in a herd. I say two—no, it's not a herd. I say twenty-five—yes, that's a herd. Twenty-four—yah. Three—no. Twenty-two—yah. Eighteen? I finally come to let's say thirteen is not a herd, and fourteen is.

You understand what I mean?

Jim: Yes.

Mr. Nyland: If I let my Objective faculty grow it can be replaced gradually by an 'I', and then I say it's an 'I'. Then someone else will say "I thought you still had an Objective faculty," I say "Oh no, no, that was in the olden days."

All right, Jim?

Jim: Yes.

Deborah Rubie: Mr. Nyland?

Mr. Nyland: Yah.

Deborah: Deborah Rubie.

Mr. Nyland: Yah.

Deborah: I have a question about, um, the three centers and when you're making a Work attempt? Is it ... is it right that when you're trying to have an Observation of yourself, the three

centers should be there with no center being emphasized over another.

Mr. Nyland: No, I don't think *that* you cannot really say. Because it depends on the type of a person, which center will even take initiative and which center is really at a certain time more interested than another. I say it depends on the 'type.' A person who is a physical type or an emotional or an intellectual, will be at a different kind of a level of Being because of it, simply because the three centers are not united sufficiently together to make a uniform entity. So, it also becomes apparent in any attempt I make regarding Work, and I face Work dependent on the kind of type I am ... the way I then want to emphasize that what is important to me, and that depends, again, on what my own reasoning is about what I really want.

Deborah: Yes.

Mr. Nyland: But you see, when I make an attempt all that is needed is that all three centers become represented.

Deborah: Okay, then my question is that it seems when I Work, first of all the emphasis is immediately placed on the physical body because that's what I'm Observing, so already that becomes emphasized. I have no idea where my emotions are. They're just...

Mr. Nyland: It's not emphasized, really.

Deborah: No?

Mr. Nyland: It's only recorded.

Deborah: Well, it just seems that I don't really know what it means to have all three centers ever there.

Mr. Nyland: No, that I think is right. Your question was a little theoretical, and I would not worry about that kind of an answer. I would simply do in accordance with the prescription.

Deborah: Well, I would like to be able to bring out, let's say, my emotional center more.

Mr. Nyland: Go ahead.

Deborah: Well, how do I do that.

Mr. Nyland: Be very joyful when you try to be Aware.

Deborah: But then I'm not being Impartial, am I?

Mr. Nyland: I don't know. Your unconscious state can remain emotional. That what is an Objective faculty functions quite differently and separate from your ordinary emotional state.

I think it's always a question of division of energy. One continues to feed me the way I am and keeps on with the functioning of what is required for the maintenance of my personality, the

other kind of energy I would like to go in the direction for a further development of myself. And in that way I'd start with an 'I' wanting to Observe 'It', so 'I' gets a little energy as a result of my wish to want to Work and 'It', it gets some energy for the maintenance of myself. So now when there is something that I say I have a 'deeper' emotion, all of that at the present time belongs to 'It'; but if I say I want to have a deeper wish for wanting to Work, that goes to 'I'.

Things are parallel. They don't take the place of each other. They go together. They are interested in each other because they are so dependent on each other. The whole process of Work means I have to have a body, and it also means that I wish my mind to function in a different way from my ordinary thought process. And in order to make the two continue to go and get together, I will need a wish which I, for myself unconsciously can start to feed as much as I can in order to produce a wish which is interested in an Observation process, interested in Consciousness and Conscience.

Keep that strict in mind—that they don't eliminate one thing or another. We do reduce sometimes the amount of energy that has to go to 'It,' and because of that I hope there will be more energy available for my real wish to grow up, but I never can eliminate it.

Deborah: I have another question.

Mr. Nyland: Yah.

Deborah: I feel that my motivation for Work is, you know, comes from a negative source in myself, and I remember once that at a meeting David said something about that, that it struck me particularly about how he was at a point in Work where instead of ... this isn't his exact words but, you know, Work now is a positive thing for him in that he's turning towards something. His motivation is to turn towards something, where I was still ... my motivation is to get away, you know—getting away from what I am, getting away from being bound.

Mr. Nyland: Don't you think it's the same—if you go away from something, you want to go somewhere else.

Deborah: But it seems ... I don't like to have to depend on that kind of negative motivation.

Mr. Nyland: You are not dependent on it, than only to the extent that it can give you energy. It's quite logical that any person who wants to Work has something in mind that he wants to change. When we say he wants to 'grow up,' it's quite legitimate. My attitude towards the wish of using energy for that purpose comes from an unconscious state, and usually it is an unconscious state which I don't like. And I see myself many times complaining or being negative and I say I don't

really wish that for myself. I would like to be able to control myself, I would like to be able to do what I set out to do, I don't want to be discouraged, I don't want to be affected by other people—all of that is quite legitimate to say "What can I do with my Work," and then I use that particular negative energy within myself. [buzzer goes off]

Now we'll have to submit, I'm afraid.

Steve: Okay.

side 2 Steve: Okay.

Mr. Nyland: You see, when we are young this kind of growing up that we talk about, happens to be natural. For that reason we don't think about it, it is simply a law of nature. But when we start to Work on oneself as a wish for *further* growing up it is an unnatural process, and because of that I have to formulate it quite clearly—what I really want. I cannot leave it to Mother Nature, because She leaves me in the lurch. And to hope for God—He doesn't really know me well enough. Moreover, I cannot ask Him; particularly when I say that I am so much bound to this Earth, who am I even to ask Him in prayer to help me. And a great deal of that kind of an attempt has to be made up within me as a wish for getting out of the state in which I am and reaching a state of more equilibrium and more balance.

So I think that is really what is required when I say "I will go to the bridge, then God can come." But He's not going to come across the bridge and get me where I am, and then take me over. It is necessary, for an unnatural state, for a Man actually to become active in that what he wishes to do many times, now: The continuation of his so-called 'natural' state which has stopped, and the fighting against that what is binding him to his natural state. So, logically he will have to fight with energy as represented by a wish.

Now, I don't care where I get my energy, as long as the energy is used in the right way. If my energy is used for the purpose of describing a state of not having a headache, then it is not the right kind of aim. But if I want to use it for the purpose of me Waking Up without describing the state of what it is to be Awake, it's perfectly legitimate. I use anything that I can; but within myself I transform it into the real kind of energy for the purpose for which I want to use it, which is to be a Man. Without describing what it is to be a Man, I know it is definitely not what I am now.

You understand the difference?

Deborah: Yes. The problem that I have with always relying on a negative source, is that at times

in my life—and often it's because of Work, I think—when things do seem to even out and there doesn't seem to be so much reason for my being negative—let's say, things are going fairly smoothly—that's a time where it's very difficult for me to remember Work. And I really ... and I keep...

Mr. Nyland: That's right. You don't want to remember God when the Sun shines.

Deborah: Right, you know, and I keep thinking that ... and I think this ties in with my question before, too. Maybe that's why I want to emphasize the emotional center more first.

Mr. Nyland: It is okay, as long as there is not too much. Because if you are really involved in an emotional state—and particularly one in which you are negative—of course some of it is liable to run over into your attempt for Consciousness, and it's extremely difficult to become Impartial. So for that reason you cannot use any of that kind of energy, really. That's why I say it has to be 'transformed.' It is a conversion machine. We become something that is different. I say there is 'Aspiration' in the wish to see that what I don't want to experience what I experience now, and I say I don't want to be negative. That is Aspiration. It becomes Inspiration within myself. It has lost all the characteristics where it came from, and now it is a new form of energy which is now connected with my wish to grow up, without defining what is meant by growing up. All it means is, I want to get out of this negativity.

You can see that?

Deborah: Uh-huh.

Mr. Nyland: I come up to a certain wave. I don't know what's on the other side of the wave, but I'm carried by that wave up to a certain level. I know damned well that when I get up here I will be able to see it, but here I cannot see it. If I'm in an unconscious state I cannot describe what it is to be free, but then when I make an attempt and I have in mind freedom, then afterwards I can define what I became free from.

All right?

Deborah: Uh-huh.

Mr. Nyland: Yah.

Harry Pharr: Mr. Nyland?

Mr. Nyland: Yah. Who is it?

Harry: Harry? I, uh...

Mr. Nyland: Jerry who?

Harry: Harry Pharr.

Mr. Nyland: Oh, Harry. Yah. All right, Harry.

Harry: When I Work, my ordinary mind is usually what gets in my way. Uh, I've heard you speak on several times about a certain process starting so that different ... certain organs in the head, in the brain that have been dormant, begin to function. I've wondered a lot about that, because I've had some experiences where, in trying to Work and Observe myself, where I've felt that was ... might be what was happening.

Mr. Nyland: Yah Harry, but don't start to describe it.

Harry: No.

Mr. Nyland: You don't know anything about it, anyhow.

Harry: I know.

Mr. Nyland: It is just a little explanation that is satisfactory because it seems logical, but don't let it interfere with your attempts to Work. When I Work, I Work, I Work; I Work and I keep on Working. I'm not going to question every time when I split a piece of wood—to look at it and see how hot the ax was and if I actually followed the grain of the wood the way it was and what I expect the wood ... and I'm not going to weigh it. All I want is to be active in splitting wood.

Harry: Well, my question is: How can I be more open. Because that, uh, seems to be connected with that. The process is always one where I have to avoid my ordinary mind.

Mr. Nyland: No, no, no. I don't think so. I think you make the wish stronger than what goes to your ordinary mind.

Harry: Stronger than what goes to my ordinary mind?

Mr. Nyland: Ordinary mind. If you remember, I mentioned a 'V' the other day, didn't I?

Harry: Yes.

Mr. Nyland: Huh? It went this way, went this way—all right, you can have a toll gate there. At times you can close up every desire to become Conscious and then the road to unconsciousness is completely open. Well, now you want to have a little Consciousness. Well, it's unfortunate you cannot close the other road—if you did you would die—so there has to be some energy that has to go to the maintenance of your unconscious state, and your thoughts have to continue just a little, and your blood circulation and the nervous system and all the functions of the little cells, they all have to be fed in some way or other because you cannot have them slough off too soon. Well, when that takes place, then of course a little bit of energy, as I say, will go to the

'maintenance.' Now, if there is a great deal of a wish, you have a lot of energy at your disposal. But then, what are you going to use. First, the wish in yourself, which is still an unconscious one. Then the conversion of that kind of energy into energy which is useful for the manufacture of an 'I'—the creation of it—then the functioning of an 'I' which is still, as I said many times, two cells to begin with, and still has to grow up to become more full-grown, or more mature.

Then, the question of the registration. It's not that easy to have something function in a little different way—without any association connected with it—when it is still machinery that belongs to my mind; and so I talk about a mental activity and a registration and an 'I' which is like a new-born baby and myself not knowing how to separate one energy from the other, and all of that in the beginning becomes a hodge-podge—you know, mish-mash. Of course your mind will enter—your ordinary mind—and not only because it feels it's pushed out, it is conceited. It starts to tell you it's not necessary. It is Satan who tells you and gives you all the treasures of the world, if you only would admire him.

That is the fight, and you help yourself in two ways. One: To reduce all your unnecessary motions, thoughts, and feelings to nothing, and to continue to live in the most conducive, simple state of yourself which requires as little energy for the maintenance of it. That is the one side, and I think you can do a great deal in order to get extra energy. The other is a very obvious one: How much are you willing to pay for becoming a Conscious Man. On that will depend the desire, as intensity, of a wish to Work on yourself. If that is tremendous as quantity as well as quality, then of course there is no question about any other kind of an unconscious state trying to interfere—you slough it off, it's like a mosquito.

When you are the one who wishes to Work, you want to Work regardless; and you tell it to everybody: "Don't disturb me, I'm busy, I want to grow up." I become a Man, I'm Working, and you tell all the different little attributes of your unconscious state—feelings and thoughts and whatever they may be. Even your body. You tell to your body, "Don't disturb me now. Even if you're hungry you can wait a little bit, I have Work to do." I say many times, you have 'other fish' to fry.

Because that is within my power, the others are not so easy. The reduction of the maintenance energy is not so easy, and it will take quite some time. But if I say "What is my wish," if I am very much negative and I hate it, if I see myself fly off the handle and I say "Goddamn it, is this the behavior of a Man" and I say I can't find the words for someone even if

I wished and my mouth is full of teeth and no words, I say "What kind of condition is that for a Man." And if I say ... and look at myself and say, "Look at this goddamn foolish behavior and such a stupid fool I am, is that the kind of a harmonious person that I wish to become?," I know well enough that I would sit down and say, "Do I wish to Work or don't I," and if I want to Work, then by golly I'm going to Work.

You see, Harry, in that way all my little thoughts and all the little things that stick on me, they're really, they're not worthwhile. I have one aim I go there, never mind the rest.

Okay?

Harry: Thank you.

Mr. Nyland: Yah.

Robert Sternau: Mr. Nyland?

Mr. Nyland: Yah.

Robert: It's Robert Sternau.

Mr. Nyland: Yah.

Robert: I was wondering: How can I learn to open the door to my inner chamber of myself.

Mr. Nyland: By being quiet and see if you can open it. It's a door that hasn't been opened very much, you know. Accidentally—yes, without your knowledge, and for whatever reason you don't know either. But there have been experiences, I think, in each person's life where that door happened to be open and you had an insight in that what is really the reality of yourself, and sometimes there is a chance that one is in touch with that kind of life.

Now, you ask "How can I open it." No one can open it, unless it is of a quality which is equal to that what is within. The quality, sometimes I say, can come when there is an 'I' which penetrates deeply enough to reach this inner, inner sanctum, and then the quality of what is inside equals the quality of the outside, and an 'I' can open it. If I have a sincere wish and I can grow up and I then, in the growing up, develop something of strength within which I call 'Objectivity' which becomes part of my life, then I ask that, as 'I', to enter within me to see if it can help me to change. I call it sometimes, then, 'Participation' in the ordinary activities of my unconscious existence. I will allow it and then be open to that kind of influence, wishing it then—that is, for myself wishing this 'I'—actually to come together within my essence, and not to leave any stone unturned to reach that what is the reality.

I compared it with, as I've said, with the function of the charming prince and the sleeping

beauty. The sleeping beauty is not so easily disturbed, and I cannot go within just to say I'm going to wake her up.

You understand that.

Robert: Yes.

Mr. Nyland: It's right. Pray. Pray to Work. Pray to remain serious. Pray to remain really interested in that kind of reality for yourself so that that, gradually, can start to guide you; so that then there is a possibility that you will live with that, and more and more try to transfer the accent of the point of gravity from an unconscious place a little bit more towards the possibility of a Consciousness.

That what really will help you, is your Conscience. That will help you to measure the different ... the activities on the part of yourself, the way you will spend your energy; and let it go by the board of review in which that what is now passing by is your life as 'expressed,' let's say, during the day. And, at the end of the day it is not passing judgment. It is just a recapitulation: How did I spend my day, my energy in the three different forms of my personality. It is not that I have become convinced that I should have used them differently, because the fact that I used them the way I did is an indication of the state of myself. I never can say I 'should' have, because the fact is I cannot, I didn't. I can say I wished I 'might' have, but that is different.

And so, when my life of one day passes by in review and I sit just on a little bench—not on the bench of judgment—and I see it and I say I 'come to myself' because I'm free from it, I don't have to live it again. During the time when I lived it I was attached, now I am free, it's gone by. Still, I remember and then I say maybe I should not have done that—not the way I did it. Maybe I should have used different kind of words; maybe my attitude should have been much more kind; maybe I should have prevented such a thing from happening but I was lazy, or I was too late, or I really didn't know exactly how to do it. And I know it now, I should have known it then, apparently I didn't. I wish I had known it then.

And so I see the expenditure of the energy of my life pass by, and from that, before I go to bed I will say I hope maybe tomorrow I can be more open to the possibilities which did exist today and I didn't use. I hope, now, that tomorrow, if they present themselves again, that somehow or other something in me will become more alert to it, and then I hope that there can be something really Aware of me doing it.

All right?

Kathy Kane: Mr. Nyland?

Mr. Nyland: Yah.

Kathy: This is Kathy Kane?

Mr. Nyland: Kathy?

Kathy: Yes. Kane.

Mr. Nyland: Yah.

Kathy: When we first wrote to you last summer, it was because we had a question that we needed very much to have answered. It had come to a head, you might say, as a result of a talk given by Krishnamurti that we went to in the Spring, and it had become obvious that thinking and talking and reading and philosophizing had not changed the quality of our lives, had not brought about the growth that we felt was our responsibility. And...

Mr. Nyland: What was the question.

Kathy: Well, the seminar has resulted in a ... in the answer to that question; in the, uh...

Mr. Nyland: You now see, more, what you could do.

Kathy: Yeah, and it seems like a birth—when you talk about ... of a little child, or a little 'I'—has really taken place. The answer...

Mr. Nyland: I wouldn't call it a little 'I'. Something has been stirred in you. I would say there is a concept...

Kathy: Uh-huh.

Mr. Nyland: ...you know, but it is a beginning, and also at the same time a certain hope.

Kathy: Yes.

Mr. Nyland: When the hope is more and more fulfilled by means of wanting to Work, you will have much more belief in yourself. Gradually these ideas can take hold of one; and then going into them and making them more and more part of yourself, you sometimes will turn around and you will see where you came from. And you will say "How strange that at that time so many things remained more or less theoretical or it was feeling of something that was nice, but actually what happened was I fell asleep with it because it was so nice to dream." And then you also say "How is it impossible that I haven't done anything about it myself. Why did I have to wait for Gurdjieff to tell me that there is Work to be done, and how dumb have I been even in reading the Bible and certain other books, maybe, of a certain sacred nature which could have given me

already a little indication." And you can be sorry for that when you say I wish that I'd had more ... more access to esoteric knowledge at that time, because even then Krishnamurti would have taught me a little different.

But now that is for me as it were 'past,' I'm now grateful for whatever has brought me here. Because I do not know how I came here; so I may be grateful to that what has brought me, but now I know that that what I have received as some knowledge and some feeling, now I have the responsibility of putting it in some way or other to practice. And then, in putting it into practice I know that there will be more experience, which leads to understanding which follows to the accumulation of a little bit more knowledge.

It's a beautiful thing when that takes place, you know. That is sometimes as if one feels pregnancy, something that is starting. You don't know why, and it is there. You can say "Yes, I know a little"; but it isn't really, because there is some great secrecy connected with it.

Kathy: Yes, that was the way I felt, especially with this being the time of the birth of Christ as we celebrate...

Mr. Nyland: That's right. The more you can look at the different events of the world wherever they have taken place and whatever their historical value; if you can see them in the proper light as a principle being expressed which then afterwards it became an event, the further you can go from the event within as to the motivations why or the principles involved and which had to be followed up by that kind of an experience for yourself in looking at it, the more you will see that that what actually takes place also within one is always of the same kind of a nature. It is not subject to any kind of Mother-Earth nature. It is subject to that what belongs to a totality of the universe existing as life, and when one gradually becomes open to the possibility of an understanding of forms of life; not only restricted to a personality here on Earth, but if there is that chance of more and more becoming acquainted with the processes of the Omnipresence and Omniscience and Omnipotence and then seeing that as a resultant from that what exists as the Sun Absolute, or call it God existing as 'Almighty Father,' then one starts to become much more awe-ful really within oneself—full of awe—and not knowing then actually what has taken place, one knows something has taken place and you are grateful for that.

All right? Yah, it's right. It's a good attitude to have, you know—to remain simple and humble. Because after all, what are we: Poor little creatures, thinking that we know something. And then when Gurdjieff says 'slugs' we don't like it because it's not a nice kind of a thing, but

when he would say you are like a little ant, like it says in the Bible, and I associate it with being busy, I say "Yeah, that's right, I can be a little ant." Well, maybe it isn't that. Maybe it is actually a realization of what we are as nothing, actually—then the nothingness meaning the totality of the state of unconsciousness—and as soon as I can get rid of that idea that that has to be maintained forever and ever but when I feel that there is a chance of getting out of it, then I don't care what they call me because then I'm an entirely different person. I'm a person with Inspiration, wishing from whatever I am; slug or not, or ant as not, I have an aim to become a Man. That's quite different.

All right?

Kathy: Yes.

Mr. Nyland: Yah, Good.

Katha Maslow: Mr. Nyland?

Mr. Nyland: Yah.

Katha: This is Katha.

Mr. Nyland: Yes.

Katha: I read in All and Everything about the Law of Sevenfoldness, and it said that every human state is comprised of seven separate sensations. I couldn't figure out what those were. Could you talk about them?

Mr. Nyland: Try to see if you can see the Law of Seven as a law of phenomena. Anything that happens, happens in accordance with that kind of a law as against that what happens, as it were, 'behind the scenes,' which we call the law of noumena and is subject to the Law of Three. The Law of Seven consists of two triads connected by a 'Fa.' You try to see, within your own experience, what you may have started, where the original impetus came from and what you then did—that is, what you did with it—and that you came to a certain point of wishing to give up. Perhaps that is the 'Do,' 'Re, 'Mi.' I have a great wish for making something. I start. The 'Re' for me is a period of activity, and I'm busy and busy, and really it's very nice and enjoyable. It's almost finished, I come to 'Mi.' The 'Mi'-state means that I just have to put on the last finishing touches, and that somehow or other either I don't know it, or I find an excuse for postponing it, or it is a little bit too difficult for me, or somehow or other after a little while I give up.

You try to play a piece of piano, and it's good because you heard whoever it is—Casadesus—play and you say "Ah, I will play." So, you start. First Sonata of Beethoven. Ba-

ba-ba-ba-ba, dum-dum—all right. Then there are a few points in it—periods—little periods you can't overcome. You don't do it right but you ... you go through it, you know, and there are certain things that are fine, and all during that period I say 'Re' is very enjoyable to play. But when it comes to the difficult something, you either mumble a little bit with it—your hand—with it, but in general you say "Well, I will always study it." And you don't do it, and before you can make that perfect—that would mean to get out of the 'Do-Re-Mi' across 'Fa' to reach 'Sol'—and many times you don't reach it. Okay, one can reach it. If you understand the difficulty you have to fight. And you sit painstakingly with your fingers—that is, actually you get it in the technique—and then after a little while it can go together with the left hand, and after a little while it can actually make harmony and then you can play it ... and then you can play it for a person who could record it, even—that you won't make a mistake.

But then what. 'Sol-La-Si': It is that what has been acquired to be used for a certain purpose. Because that what you have learned cannot stay with you as self-indulgence. It can help you, and actually it can be very lovely and beautiful. You can also say this is a work of art for me and I don't want to show it to someone, but deep down there is ... there are two reasons: One, I wished other people would know how wonderful I am; and the other is, perhaps there is another reason from a standpoint of eternity which made me do what I did. The 'Sol-La-Si' has to do with that. 'Sol-La-Si' as the second triad will become a confirmation of the 'Do-Re-Mi.' And since it is still an ordinary phenomena and subject to the laws of unconsciousness, I am subject to the 'Sol,' 'La' and 'Si' after I have gone over the difficulty.

Now, what does the 'Sol' mean for me: The ultimate aim of that what I wish to reach, I have a certain idea that it could be used, let's say as temple music; if it is a composition of mine, by then it can be used to arouse people and to give them a good feeling, or that it will give them encouragement when they have to walk too long or have to climb a mountain; and gradually out of that I see that my own self-satisfaction and indulgence is not what is really needed, that what really the 'Sol' means is of a little different level as a triad. Although it belongs to the phenomena, it has a quality already a little bit, I say sometimes 'Godlike.' Because 'Sol' means it is the ultimate of my solar system. Then 'La': That is again the execution of that what has been Aspired, and it becomes within me my wish really to do the thing right. That is, I want to have Inspiration as a force, and then make that what is now my aim a reality in connection with that what is of a higher value than I am.

So in the 'Sol-La-Si' the Law of Seven really receives its real reason for existence, because it is then judged against that what might become of it—the reason for the existence of the Law of Seven—I still have to go through the 'Si.' The 'Si' is the last note of that triad. There is many possibilities of going back again to 'Sol': 'La-Si' ... 'Si-La-Sol' That I don't know—how to get out of the 'Si.' Because the aim of that is of course 'Si-Do,' but 'Si' for me means I have to contemplate, to see actually what, so far, the Law of Seven has meant to me and am I actually willing to give up the total Law of Seven; having accomplished then what I wanted to accomplish, that I really want to have an end to that Octave and reach 'Do.' It will mean that what I have used for the satisfaction of the phenomenal Law, is now going to be sacrificed for an entirely different purpose—that is, one Law of phenomena has to be followed by another—and so the 'Si' is that period of contemplation: What is actually the value of what I have done, and if it is right that that ends up with the dedication of that what I have done for another purpose.

When I am at 'Si' I look back and I say what were the 'most salient' points. In the first place where I am now, because I see at that time what is the meaning of that Law of Seven. The second difficult point was 'Fa,' and of course the original, that was the 'Do.' And I say out of the Law of Seven I take the Law of Three as the 'most fundamental' of the Seven law which when I started I couldn't see which were at that time noumena, when I now reach 'Si-Do' I can look back and I see what actually did take place. That is a new triad—'Do,' 'Fa,' 'Si-Do'—and in the realization of that existence I become inspired to wish to give everything that I have now accomplished for the sake of either continuing in the Law of Three—which really would mean dying—or I can continue, in the Law of Seven, to reaffirm the truth of what I have found.

See in yourself where are the Laws of Seven, and then see what the difficulties are. See if you can overcome it and see if afterwards you can loosen yourself from the law itself by an understanding of the 'Si-Do.' The 'Si-Do' is a tremendously tightness of that what is. It was caused originally by the shifting of the 'Sol-La-Si.' It was shifted over half a note, and the 'Si-Do' became compact. That is that what I have to give up. That is the crystallization of myself. If that can be solved, I will reach 'Do.'

In the Three-Body Diagram it is a different explanation, because there the quality of what is accomplished during the Kesdjanian body is a quantity of energy of an emotional character which then, at that point has to be used for the formation of a Soul at the point 'Fa' of the Soul body. I'm talking now about the Three Body Diagram.

All right?

Katha: Yes, thank you.

Mr. Nyland: Okay.

Cilla Thomas: Mr. Nyland?

Mr. Nyland: Yah?

Cilla: Cilla Thomas.

Mr. Nyland: Yah.

Cilla: Um, during these meetings I'm very much...

Mr. Nyland: A little louder. A little louder.

Cilla: Yes. After these meetings I'm very inspired to Work, and I say to myself "Well, what am I waiting for." And there's a great urgency and a great wish, but when it comes down to it, day by day I find it very difficult. And I say to myself, "Well...

Mr. Nyland: But, you see, a little bit of a wish is not enough, is it.

Cilla: Well, the wish is... Yea, it is only a little bit of a wish during the day, I think.

Mr. Nyland: No. No, no. It is still small; because when, let's say, at a meeting and there is something that really reaches you in some way, quite logically you will connect that with a wish to do something about it, at that time you don't remember the difficulties of an unconscious existence. Because, you see, it's quite easy in a meeting to have a concentration of these kind of thoughts and the exclusion of the different things that really don't touch that, or you don't want them to enter. As soon as you get back into ordinary life, your ordinary life will exert a tremendous influence on you; and then the question even for a wish for Consciousness, although it has a place in relation to that opportunity, it almost becomes as nothing.

You have to wait until the real wish starts to become much more part of you, so it is something that you won't forget—not even the next day—and that then when it is remembered that it will come back with enough reality. I call it 'reality,' because it has been experienced as a reality when one is touched; and then by remembering how it was touched, the reality of the experience of yesterday can again become your own, and at that time it is alive and it can fight against all the conditions of unconsciousness which may present themselves the next day.

Keep on having it in mind. Transfer it gradually to your heart. See that your heart starts to play a part in it; that it actually is something that you wish for yourself—most likely connected with that what ultimately could become you—and having then in mind that kind of an aim of

what you really would wish to become, you see your personality as not being that as yet, and that realization starts to function in you and produces a desire. Constantly now seeing that that you are not, wishing that what you want to become in whatever vague terms there may be, it definitely means a certain change of direction.

See how it is tomorrow. Start out in the morning by remembering more or less what we tried to talk about tonight. And then simply say to yourself "I don't want to forget it, I would like to live with it tomorrow." That is, you say that tomorrow morning: "I would like to live with it today." I would like to make this day an austere day. I would like to eliminate from this day all forms of superficiality which are not needed, all energy being spent quite uselessly, all kind of talk that don't lead to anything, all kind of feelings which I have and are none of my business. In that way I want to make my life austere; without violating the requirements of my living, at the same time I want to make room for that what was last night important—and is important now, provided I reduce that what is utter necessity to a minimum. If I can live in a room without wall-to-wall carpet and just a little bit of a throw-away to stand on after I've taken a shower, I will feel that I am, in that kind of simplicity, accomplishing much more for my life than sitting in a nice, lovely chair smoking a pipe in front of a fireplace and simply saying "Isn't this wonderful."

All right?

Cilla: Yes. Thank you.

Mr. Nyland: Yah.

We're almost there, I think.

Steve: Yes.

Mr. Nyland: Aren't we?

Steve: About two more minutes.

Mr. Nyland: Two more minutes? Who wants to use the two minutes?

Harry Pharr: Mr. Nyland?

Mr. Nyland: Yah.

Harry: I have been thinking a lot about this kind of austerity, and trying to get closer to really...

Mr. Nyland: Is it Harry again?

Harry: Yes.

Mr. Nyland: Harry, will you please stop that nonsense? Just do your Work! Just keep on

looking at yourself, and see if that looking can go over into an Awareness in all kind of activities in which you are engaged, without trying to analyze them. Take yourself as you are, as you are now, as you are tomorrow, as you are busy, as you go to the bathroom, as you go and sit down at the dinner table, or when you munch a—I don't know what—a hot dog. It doesn't make any difference whatsoever. You are you as life being expressed, it doesn't make any difference what kind of an expression it is. That what counts is, you being alive. That is a fact, and *look* at that and then, if possible, have an 'I' be Aware of that fact—you existing—in a variety of all kind of forms of behavior. And don't analyze. You're not a psychologist. You don't need it. You're not a doctor either. You don't need it. You're just a simple, young man wishing to get along in this world and creating an inner world for yourself. That is where you want to be, and all the other things like self-expression, they will come. You don't have to worry about it.

All right, Harry?

Harry: Yes.

Mr. Nyland: Eliminate such questions. They really have no meaning as yet. It's good when you become an all-wise father; maybe the father of seven children and each of the seven children have seven others, *then* you have the time to sit. [laughter]

All right, Harry.

Harry: Thank you.

Mr. Nyland: We keep busy. We Work.

Harry: I understand.

Mr. Nyland: So, I won't see you for another two or three weeks. Have a good Christmas, good New Year. Remember Work when you can, or at least try to become clearer and clearer within yourself. Make your mind function. Put your mind under a discipline. Try to tell the mind that it should not be occupied with all kind of little bit of nonsense. Life is worth much more than the variety of different experiences that sometimes you start to value so much, and you forget. You forget what is most important—maybe how you say "Goodbye" to your little cat in the morning.

So, goodnight.

End of tape